

# THE MUSICAL WORLD.

A WEEKLY RECORD

OF

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

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THURSDAY, JUNE 23, 1842.

We are loyal—we are patriotic. Music, more than any of the sister arts, tends to assist the growth of such wholesome feelings in the bosoms of her votaries; but we are forced to declare, that we, at this moment, blush for our country, our metropolis, our government, our music-lovers, our large brotherhood of artists, and for ourselves, as the Atlas (feeble, sinewless, and unworthy as we may be) of the "Musical World"—we take shame to ourselves and to our countrymen, aye, and to our countrywomen also, for the degrading fact, that one of the most distinguished artists of Europe, having expressly made himself acquainted with our language, and purposely studied several parts in operas adapted to our stage, is sojourning amongst us, and must presently depart without the opportunity of displaying his ability, or giving the English nation the means of ascertaining the truthfulness of that universal praise which has given him so large and dazzling a fame.

We allude to the presence in London of M. Duprez, the celebrated French Tenor, whose voice and style are admitted on all hands to be so entirely in accordance with English taste, that he has been induced to attempt and master the difficulties of a foreign language, with a view to the confirmation of his celebrity on this side of the channel—a compliment, by no means small, or derogatory to our national character; but who, on his arrival in this vast and

wealthy metropolis, finds three or four of the most splendid theatres in Europe, but no establishment whatever for the encouragement of native operatic music, or the familiarizing of the populace with the successful works of our wiser and happier neighbours. It is true, we have a magnificent Opera House, where exclusively Italian artists are paid and flattered into such insubordination that the manager finds it difficult, and often impracticable, to bring standard operas before the public—it is true we have another, scarcely inferior temple of the muses, where a troop of German strollers, adequate and even admirable in the third and fourth rate towns to which they legitimately appertain, who are permitted to desecrate the sacred home of our national bards by inferior performances of English, French, German, and Italian Opera; and who have the niggardly patronage of those who prefer anything foreign, no matter how silly or detestable, and who remunerate the said company just sufficiently to pay their passage home, and teach them to grumble at the English public—it is true, we have a third costly fane; whose high priest, after vaunting that he would be the regenerator of the musical art in this country, and the founder and protector of a National Opera, very philosophically closes his doors the moment his own personal vanity has been sated, and that he is thought to know that music alone can bring gold to the empty coffers of his treasury; and prefers to wend his

way through the provinces, profiting by his own self placarded popularity, rather than give a chance to that art which has best befriended his short London season—we have also an English Opera House, where a band of comedians, more true to themselves and their cause, than their lyrical brethren of former seasons, are rallying round their standard of independence, and prospering in the field where luckless music has never yet found one faithful champion—we have also a theatre for the performance of French farces; which is nightly favoured by the presence of the most distinguished visitors—and our population can furnish audiences for a French actress, though most miserably supported; and brilliant, and largely-paying audiences to a German conjurer—but where is our National Opera? where our associated company for the cultivation and propagation of dramatic music, indigenous and otherwise? where the stretched-out hand to welcome and assist our pining native artists, to draw out and prove their innate capabilities, and to reward them accordingly? where the liberal pockets that can afford thousands for silly or unholy fancies, but have never volunteered a single guinea for the establishment of that which our mighty metropolis and our glorious country stand alone, among the proud places of the world, in the want of? where is our theatre and school for the lyrical drama—our home for the native upholders of it—our hall for the welcome of distinguished

compeers, who come pilgriming to our city, in wonder at its magnificence; and who find our art, and our artists, houseless and outcasts, in the very centre of that wealth and that aristocracy which has enriched the stranger artists of all Europe. Alas! and shame on us all! cry we—in the mingled sorrow and honest indignation that these stinging queries inspire.

M. Duprez has been richly tempted to sing in the concert room, and in the *salons* of the nobility, but he knows that his legitimate ground is the stage; and, with the right feeling of a sensible man and an artist, he has rejected all such merely pecuniary advantages; and, save at the Queen's command on Tuesday evening, which he could not reasonably refuse, he has accepted no professional engagement in London, and it is not likely he will be heard here at all. We trust, however, that this will not be M. Duprez's last visit; and that another year will not find us so miserably unappointed. We are told on good authority that Rubini, on hearing that his Parisian rival was about to leave England, without having given one specimen of his talent, pressed Duprez to make a *débüt* at the Italian Theatre; and on being reminded there were already several tenors on the establishment, volunteered to take even the Doge's part in "Otello," rather than suffer the English public to be deprived of his services—this offer was overruled, for obvious reasons; but it is worthy of record, as a trait of unenvy, alike honourable to both parties, and a proof of the estimation in which the French tenor is held by his brother artists elsewhere.

May we hope that better prospects are dawning for *all* Art in this country? and that we may ere long present a less sorry figure than at this blushful moment?—say musicians—say music-lovers—say public—say government—say, day-star of all true patronage, O! Queen.

C.

\* \* The Editor has the pleasure to announce that No. II. of

"The Estimator,"

will appear next week.

## SOME ACCOUNT OF THE ART OF FIGURED BASS.

By JOSEPH WARREN,

Organist and Director of the Choir of St. Mary's Chapel, Chelsea.

Figured Bass, termed improperly, "Thorough Bass;" by the Italians, "Basso Continuo;" by the Germans, "General-Bass;" by the French, "Basse Continue;" and by the old English writers, "Continual, or Continued Bass," took its rise in Italy in the beginning of the seventeenth century. The merit of this invention is attributed to Ludovico Viadana, one of the most distinguished ecclesiastical composers of that period; although several indications of this expedient have been found before his time, yet he was the first who drew up general rules of expressing the harmony by figures over the bass in 1603. Draudius, in his "Bibliotheca Classica," in a very numerous list of Viadana's compositions for the church, tells us of one that authenticates his claim to this invention, which was "a collection of all his choral pieces of one, two, three, and four parts," with a *continued and general bass*, adapted to the organ according to the *new invention*, and useful for every singer as well as organist; to which are added, short rules and explanations for accompanying a general base, according to his new method. The title of Viadana's works, on which his claims are founded, are as follows:—"Cento Concerti ecclesiastici a una, a due, a tre e quattro voci con il Basso Continuo per sonare nell'organo. Nova invenzione commoda per ogni sorte de Cantori e per gli Organisti. Di Lodovico Viadana. Opera duodecima. In Venezia appresso Giacomo Vincenti; 1603," 4to. This is the first of his works that we are acquainted with containing a figured bass. The other work that claims our best attention, by this author, is:—"Opera Omnia Sacrarum Concertuum, cum basso continuo et generali, organo applicato, novaque inventionis pro omni genere et sorte cantorum et organistarum accommodata. Adjuncta insuper in basso generali hujus novae inventionis instructione et succincta explicatione, latine, italice et germanice." This work was first printed at Venice and Frankfort in 1609; subsequent editions appeared in 1613 and 1620, and we believe also, in 1629. Draudius mentions also (vide edition 1611, page 1213), "Lud. Viadani Concertuum Ecclesiasticorum 1, 2, 3, & 4. Vocum cum Basso continuo & generali organo applicato libri duo. Francof. Apud Nic. Steinium, 1609, in 4to."

Although it is said that the art of *figured bass* took its rise in Italy, yet we have evidence of its practice in the Netherlands before the beginning of the seventeenth century, as appears by the following title of a work by our own countryman, Richard Deering:—"Sacrae Cantiones quinque vo-

cum cum basso continuo ad Organum. 4. Antwerp, 1597," wherein the figure 6 is used, wherever that chord occurs. It is evident by this that the practice crept in imperceptibly, for it is a fact, not generally known, that, previous to a separate figured bass being used by the accompanist, although the vocal parts were invariably sung from separate parts without bars, yet there was a complete score, barred, for the use of the conductor or accompanist, otherwise it would have been extremely difficult to have kept the voices together, or correct any mistake. The earliest score that I have been able to find in print, bears the following title:—"Tritti Madrigali, di Cipriano di Rore, a quattro voci, spartiti et accomodati per sonar d'ogni sorte d'Istrumento perfetto, & per qualunque studioso di Contrapunti Notamente posti alle stampe. In Venetia appresso di Angelo Gardano. 1577, fol. This very curious score is barred throughout, and is without the words. The only known copy of this rarity, which formerly belonged to Warren Horne, it having his autograph, is now deposited in the library of Trinity College, Dublin. It will appear from its title, that independent of the purpose for which it must have been used, as adverted to above, it was intended for the use of those who studied counterpoint, and might be performed on perfect instruments.

It will appear that about the same time that Ludovico Viadana published rules for playing from a continued or figured bass, that Gregorii Aichlinger published a selection of sacred songs, with a continued bass, under the annexed title: "Gregorii Aichlinger Cantiones Ecclesiasticae, 3 & 4. Vocum, cuius cantorum sorti accommodata, cum Basso generali & continuo in usum Organistarum, Dilingae apud Adamum Meltzer, in 4to., 1607. Singular enough, this is the only work, besides those by Viadana, that is to be found in Dradius's catalogues, printed at Francfort in 1610—11\*, containing any mention of a continued bass.

The utility of a separate bass part, with figures to indicate the harmonical combinations, as an accompaniment to keep the voices together in the proper pitch and in tune, naturally suggested itself, instead of reading from a score. The separate part was either for the Organ, Clavieembalo, Chittarone, Theorbe, or Arch-Lute, which instruments were in use so late as the beginning of the last century, as an accompaniment

\* "Bibliotheca Exotica. Francof., 1610;" "Bibliotheca Classica." Francof., 1611. A second edition of this latter work was printed at the same place, and in the same form, in 1625, containing all the publications to the date of the book. Draudius published another work of a similar kind, entitled "Bibliotheca Librorum Germanicorum Classica." Francof., 1625, 4to. All these are very rare. I am in possession only of the two first-mentioned works, which formerly belonged to Dr. Dibdin, the bibliopelist.

to the voice. After Viadana's promulgation of a figured bass, every collection of madrigals, motetts, masses, &c. were accompanied with a basso continuo, and from that period, the use of instruments with vocal compositions became general; every collection had the term *concertati* added after the word *madrigali* or *motetti*, &c.

The following is a List of Foreign Writers on the Art of Figured or Thorough Bass:—

Viadana, Lodovico, Kapellmeister of the Cathedral at Mantua	1603, 1609
Agazzari, Agostino, Kapellmeister of the Cathedral at Siena	1609
Vincentius Casparus, Organist of St. Andrew's Church at Worms	1611-13, and 1613
Sabbatini, Galeazzo, Kapellmeister at Mirandola,	1628, 1644, 1669
Albert, Heinrich, Organist of the Cathedral Church at Königsberg	1642, 1648
Ebner, Wolfgang	1653
Staden, J., Organist at Nürnberg	1656
Werkmeister, Andreas	1698, 1715
Boyvin, Jean, of Paris	1700
Delaire	1700
Eödecker, P. F.	1701
Kresse, J. A.	1701
Treiber, J. F., "Der accurate organist von General-Basse"	1704
Lambert, Michel de Saint	1707
Gasparini, Francesco, "L'Armonico pratico al Cembulo,"	1708, 1713, 1715, 1722, 1729, 1764, and 1802.
Niedt, F. E.	1706, 1710, 1721
Heinichen, J. D.	1711, 1728
Dandrieu, J. F.	1719, 1727, 1777
Gugl, Matthäus	1719, 1741, 1777
Fischer, J. P. A., "Van de Basso continuo"	
Burmahn, Erich	1727, 1728
Löffgrön, Anton	1728
Freudenburg, F. Von	1728, 1733, 1744, 1752
Mattheson, Johann, Grosse General-Basse-Schule, and Kleine (Key), General-Basse-Schule	1731, 1735
Mizler von Kolof, Lorenz Christoph	1736, 1739
Burrigel, J. G.	1737
Blankenburg, Quirinus van	1739
Telemann, G. P.	1740
Zumbag, C. de Koesfelt	1743
Sorge, G. A.	1745, 1747
Hahn, G. J. J.	1750, 1751, 1763
Rheinhard, Leonard	1750
Nauss, J. Xavier	1751
Daube, J. F.	1756
Weitzler, G. C.	1756
Clement	1759
Boutmy	1760
Marpurg, F. W.	1758, 1761, 1762
Sorgens, G. A.	1760
Bach, C. P. E.	1762, 1780, 1797
Breitendich, C. F.	1766
Dubreuil, Jean	1767
Martini, G. G.	1769
Schröder, C. G.	1772
Telemann, G. M.	1773
Manfredini, Vincenzo	1775
Hesse, J. H.	1776
Bach, J. M.	1780
Kimberger, J. P.	1781
Löhlein, G. S.	1781
Graf, C. F.	1781
Gibert, B. C.	1783
Kellner, J. C.	1787
Portmann, J. G.	1789, 1799
Vierling, J. G.	1789
Kessel, J. C. B.	1790, 1792
Turk, Daniel Gottlob, "Anweisung zum Generalbasspielen," one of the best works written upon the subject	1792, 1800, 1816, 1824
Albrechtsberger, J. G.	1793, 1804, 1834

Bühler, Franz	1793, 1814, 1817, 1827
Fenaroli Fedele	1795
Braun	
Langle	1798
Temeoni, Florido	1788
Sabbatini, L. A.	1799
Choron, A. E.	1804
Moulet, J. A.	1804
Forstir, E. A.	1805, 1824
Hering, Carl G.	1805, 1806
Vierling, J. G.	1806, 1817
Lichtenthal, Peter	1806, 1826
Glogl, F. X.	1810
Westphal, W.	1812
Drechsler, Joseph	1828
Heinerdorfer, J.	
Tiemann, J. P.	
Goroldt, J. H.	1815, 1816
Knecht, J. H.	
Küff, J. D.	1817
Mozart, W. A.	1817, 1822
Wanhall, J. B.	1817
Werner, J. G.	1818
Hause, W.	
Schreyer, C. H.	1821
Tritto, Giacomo	1821
Mattei, Stanislas	1824, 1826
Fetis, F. J.	1824
Simon, C. A.	
Burkhard, J. A.	1827
Engstfeld, P. A.	1828
Litzius, G. J.	
Weber, Gottfried	1833
Schneider, W.	1833
Müller, K. R.	1834
Meister, J. G.	1834

In another article on the same subject, I propose giving an account of the rise and progress of the art of Figured Bass in England, containing some curious extracts from Matthew Locke's *Melothesia*, the first work printed in this country on that subject.

#### BIRMINGHAM MUSICAL INSTITUTE.

At a numerous meeting, held on Wednesday, the 8th instant, it was unanimously resolved to present "the cordial congratulation of the members to Sir Henry Rowley Bishop, on the occasion of her Majesty having conferred upon him the honour of knighthood; a dignity which, in the opinion of this meeting, was justly due to one who ranks amongst the greatest of English composers, and who, by the excellence of his works, has contributed so materially to raise the character of our national music."

A copy of this resolution having been forwarded to Sir Henry R. Bishop, the following reply has been received by the Honorary Secretary:—

"London, June 10, 1842.

"Dear Sir,—I request that you will do me the kindness to present my most friendly regards to the Members of the 'Birmingham Musical Institute;' and, in answer to your letter, convey to them my warmest thanks for the very flattering testimonial in my favour expressed in their resolution of the 8th inst., on the occasion of her Majesty having been graciously pleased to bestow on me the distinguished

honour of Knighthood. In the fervent hope that the rank to which I have been elevated by the condescension of my Sovereign, may assist me in my future endeavours to forward the best interests of the musical art and its professors in this country; and with every sincere wish for the prosperity of 'the Birmingham Musical Institute.'

"I have the honour to be, &c.

"HENRY R. BISHOP."

"To Joseph Lyon, Esq, Secretary of the Birmingham Musical Institute."

#### CORRESPONDENCE.

##### MUSICAL ANTIQUARIAN SOCIETY.

To the Editor of the Musical World.

Sir,—You will oblige many of the subscribers to the society and readers of the "World" besides myself, by informing us whether the whole council and officers of the above-named society are taking a long sleep, or have been engulfed by the earthquake at Hayti, or what else is become of them?

Upwards of seven months of the second year of the society have now elapsed without a single publication having been issued, or even promised, although it has been announced that the subscription list is full.

I must say I think the council would do well, under these circumstances, to let the subscribers know the reason of the delay, and what they have to expect. The only reason for this long silence and delay that I can guess at, is, that the gentlemen who have been so kind as to undertake the editorship of the works to be published, have not had time to complete their several tasks, for it may be presumed that copyists, engravers, and printers of music are not scarce in London; but I confess that I, for one, should like much better to hear the reason from authority, than to be left to my own speculations on the subject.

I am, Mr. Editor, yours, harmoniously,  
CYMRO.

\*.\* Surely our correspondent has been asleep himself for some part of the seven months, or in the diving-bell with Dr. Payherne, or funny clubbing it up the Nile with Captain Hall and his family. We have reason to know that "Morley's Ballets," the first publication of the present year appeared some two months since; and we have heard that a second work, "Bird's Cantiones Sacre" is nearly ready for delivery. We think, however, with deference to the council, that a little more publicity should be given to their doings and intentions; and, with due respect to the subscribers, that they should have a little more faith and patience.—Ed. M. W.

#### DR. MENDELSSOHN.

To the Editor of the Musical World.

Sir,—Now that the celebrated composer, Dr. Felix Mendelssohn Bartholdy, is in London, the artists of Great Britain should unite and get up among themselves a concert of native music to his honour, and thereby show that their enthusiasm for his music is not mere empty clamour or heartless flattery, but pure and unrestrained, arising wholly from comprehension and conviction of its meaning and its beauty. This they would best explain to him by manifesting that, though they may not write up to his own exalted standard, they can



do something worthy their country in the way of musical composition. Again, would not the present be a fit opportunity for the "Sacred Harmonic Society" to perform the great oratorio of "St. Paul," under the conduct of its composer? and also for the Philharmonic Society to present the great choral symphony (the "Lobe-gesang") of the same illustrious musician?

Your obedient servant,

A MENDELSSOHN-IST.

•• We entirely concur with, and recommend our correspondent's suggestion. As for the Philharmonic Directors, we must again remind our readers and correspondents of the proverbial truism, "None are so deaf as those who won't hear." Their deafness to the cry of our last week's correspondent, chorussed by many a subscriber to, and friend of, the society, has robbed the institution of the sale of at least a hundred tickets; has disappointed the public; and done a flagrant injustice to the two great composers, whose works they have secured to themselves, as it should seem, for the sole purpose of consigning to oblivion in their closets. Let us hope that other heads will prove wiser.—Ed. M. W.

#### MUSIC IN JERSEY.

To the Editor of the Musical World.

Sir,—As your excellent and valuable periodical is open to information upon musical matters sent from the provinces, perhaps a few words relative to what we are doing here may not prove uninteresting to such of your readers as may chance to know Jersey, or feel an interest in matters connected with "The Channel Islands."

Perhaps there is no place where real musical talent meets its reward more than in Jersey; and concerts generally here (destitute, alas! of much claim to support) are by no means badly patronized, which proves that the love of the science of music exists with many here, although debarred from having it in as great perfection as I hope we shall soon be enabled to offer them. We have recently established an amateur harmonic society, which consists of some half dozen decidedly musical families, at whose houses the society meet every fortnight, from November until April. There are some excellent female amateur singers connected with this society, and three or four famous instrumentalists; but we are sadly off for male vocalists, either amateur or professional. By the way, two or three of the latter, possessing talent, would decidedly find Jersey answer their purpose. Only let them try it at a venture, and see whether we cannot make it worth their while to remain among us. We are sometimes favoured by the visits of French professionals. Among some who have recently left us, were Monsieur and Madame Richelini. The lady's pretensions are respectable; but her lord and master deservedly ranks high as a singer of French romances. We have had a Signor Paganini, with his friend, a Monsieur Remy, lately flourishing away here. The Signor is a flute player, his comrade a fiddler. The name of the former, and the instrument of the latter, should never have been separated, you will say; but be this as it may, Pag. the Second is a puffer, and not a bad one either, but quite a second rate to Richardson. Remy is a clever violinist, and they both appear to have given general satisfaction to all lovers of music, but quite the reverse to all admirers of "fair dealing," for the fiddler has "cut his stick," leaving poor Pag. to compromise with the creditors as well as he can—an unenviable mode of dissolving partnership, truly. Should you feel disposed, I shall have much pleasure in for-

warding to you, occasionally, an account of our musical peregrinations here.

I am, Sir, your obedient servant,  
Jersey, June 20, 1842.

MELODY.

•• We are always happy to hear of musical prosperings in remote places, evidencing, as they do, the expanding focus of the art, and believing that such evidence cannot fail of interesting all true lovers of it. We further print our correspondent's letter for the sake of the invitation it offers to native professors; and we can assure such as have leisure or inclination to venture upon a trip to Jersey, that they will find at least three most delightful desiderata—a picturesque country with a fine climate; an hospitable and social people; and an extremely economical mode of living and enjoyment. The trip from Southampton, per steamer, occupies but a very few hours, and will repay any one disposed to enterprise.—Ed. M. W.

#### REVIEW.

"Illustrated edition of the National Psalmody of the Church of Scotland," edited by John Daniel. Parts VI. to IX. Nichol Montrose.—Longman and Co., London.

This work progresses steadily, and fully maintains the favourable promise of its commencement. Mr. Daniel is evidently an adroit hand at his craft, and the materials he has chosen are worthy of the talent bestowed on them. We should think this will be very acceptable to the Kirk of Scotland, for the use of which it is particularly undertaken and adapted; and it is to be hoped it will experience a very wide circulation and encouragement, for the sake of the more appropriate solemnization of the service to which it will contribute—and for the sake of the publishers, who cannot otherwise be repaid for their liberal undertaking.

"Souvenir d'Autriche" Fantasia, on an Austrian Air, for the violin, with piano-forte accompaniment, by B. Molique.—Wessel and Stapleton.

A most admirable specimen of the fantasia-style. M. Molique, in music of this (to us) generally unattractive kind, has the desirable art of adorning its flimsiness with multitudinous glimpses of the musician's feeling. His variations invariably have the melody running through them in the most masterly fashion, and his mere passages are elegant in the extreme. The subject of this fantasia is generally known as "Weber's last waltz," but in reality, it is a purely national air, much admired by the Austrians, and deservedly so. It has been erroneously attributed to Reissiger, who never effected anything half so pretty. There is much artist-like writing in the introduction to this fantasia—and the

finale is brimfull of animated grace. Altogether, we are aware of nothing whatsoever so good of its kind, as the "Souvenir d'Autriche" of M. Molique.

*Brilliant Fantasia for two Performers, on Themes from Auber's "Les Diamans de la Couronne."*—H. Bertini.—Wessel and Stapleton.

We are no great admirers of Monsieur Bertini, but we must confess that in the composition before us, he proves himself a thorough master of his instrument; the peculiarities of which he has developed with great felicity. The airs selected are among the best in the Opera; and in an Opera which abounds in so many fine melodies, this is saying no little. The introduction and variations are in the best modern brilliant style, and are equal to anything we know of the kind.

"Come hither at early dawn."—Rosalia Lanza.—Duff and Hodgson.

A very pretty song, in the key of F, well suited for voices tending towards the contralto; the melody is pleasant, and the harmony unobjectionable; but why an invitation to the meadows and copses, the fawns and the nightingales, should be designated "a Barcarole," we are at a loss to conceive,—the fair composer, who has some Italian blood in her veins (query, is it mingled with Hibernian?) will perhaps enlighten us in the second edition of her agreeable effusion.

#### MUSICAL INTELLIGENCE.

##### Metropolitan.

##### HER MAJESTY'S THEATRE.

Press of matter last week compelled us to postpone our notice of the "Transfiguration" of the king-tenor (if we may be allowed to use the expression without irreverence)—of the apparition after departure—of the advent after final disappearance—of the opera public's pet favourite, Signor Rubini; which event took place on Tuesday evening the 14th, to the manifest delight of the most crowded audience of the season, and to the infinite satisfaction of the thousand unresent votaries of fashion and song, at this sunny season perfuming the proverbially thick atmosphere of London. The Opera chosen was Bellini's "Sonnambula," which, as the chorus, the orchestre, and the three principal performers have so frequently repeated, had the advantage of a more easy and accurate representation than is usual, or, perhaps, possible, with the changeful and rapid productions of this theatre. It were idle to enter into any detailed account of the opera or the co-performers of it. Suffice it, that Madame Persiani, the junior

Lablache, and Signora E. Grisi (who made her first curtsey this season) were all that the public have long known them to be—the attraction of the night, and the one engrossing object of all present, was Rubini; and though we, as Englishmen, must utterly dislike the coquettishness of so many retirements and returns, and still more disapprove the extravagant adulation, which is scarcely reconcilable when offered to a woman, but almost disgusting when given to a man; nevertheless, we in fairness own that his performance was, of its kind, almost perfection. Signor Rubini appears to be in excellent health and strength—his voice has recovered power by its latter repose—his skill has lost nothing by temporary cessation from practice—and his fancy was, on this occasion, more than usually brilliant, through the natural exhilaration of his spirits; for dull, indeed, would that feeling have been that could not be excited by the reception of Tuesday evening. He was never known to have sung so well as at the rehearsal, and if there was any drawback to the evening's performance, the audience have to thank themselves for the occasional embarrassment created by their hyperbolic applause. All the old favourite points of this favourite opera were hailed with acclamations—every passage of Rubini's wonderful voice had its cheer (so far as cheering is permissible in the polite purview of the opera) and the Signor was thrice recalled, to be smothered by eager caresses, and to be pelted with bouquets and garlands—*faugh!* a flower may be a compliment to a lady, to a man it is a ———, let those give the true generic name, who are endeavouring to make the absurdity popular.

*Thursday.*—The "Don Giovanni" was performed here this evening, and, according to annual custom, produced a veritable overflow. With the exception of Madame Persiani, and Signori Rubini and Lablache, who retained the *roles* of Zerlina, Ottavio, and Leperello, the caste of the opera was new. Of the novel impersonations, Madame Frezzolini sustained the part of Anna with very considerable dramatic and vocal talent; and in the exquisite *trio* of the first act, in particular, was loudly and deservedly applauded. Mademoiselle Molteni was, by far, the most suitable Elvira, both in person and talent, which the resources of this theatre have presented to the public for many a year. Signor Ronconi was any thing but the Don Giovanni of the librettist, or that conventional rakish madcap, which we are accustomed to look for, though his rendering of the music was artistical, and, in many instances, efficient; but Signor Ronconi can no more assume the reckless Spanish gallant than it is possible for Lablache to squeeze himself into the likeness of Ronconi, as the part of Leperello requires that he should do, and attempting to do which, produced the most

ludicrous burlesque possible on this occasion. The minor characters were very feebly and imperfectly filled; nevertheless, the management will do well to repeat this great classical work, as a piece of justice to the numerous lovers of perfect music, and to the talent of the establishment, especially the splendid orchestre, so rarely afforded a fair opportunity to display its real prowess. We should think Mr. Lumley would also find it advantageous to his treasury.

#### MM. MOLIQUE, MOHR, AND HAUSMANN'S SOIRÉES.

The last, and by far the best of these performances, took place on Thursday evening. The principal features were a third MS. quartet of Herr Molique (the gem of the three) very nicely played by the composer, Herr Mohr, Herr Hausmann, and Mr. Hill, the *scherzo* of which, was loudly and deservedly encoored—and a clever song from the same prolific muse, for which a similar honour was won by the unaffected singing of Miss Dolby. Mr. W. S. Bennett played Beethoven's Sonata in A, accompanied by Hausmann—Molique played a violin *fantasia*—and Mohr, a flute solo—each with his wonted dexterity. Miss Lucombe also received considerable applause for her correct and pleasing singing; and Beethoven's No. 10 quartet in E flat, was capably played.

#### MRS. W. SEGUIN AND MISS BRUCE WYATT'S CONCERT.

A very full and fashionable attendance complimented these deserving vocalists, on Friday last, at the Hanover Square Rooms. Mrs. Seguin is a chaste and pleasing singer—one of the cultivated florettes of the Tenterden Street conservatory, who has won for herself a large meed of patronage and approbation by her evident capability to effect more than she presumes to offer—a quality most rare in vocalists of the present day. Miss Bruce Wyatt is a long and deserving favourite, whom the public and a numerous circle of friends delight to welcome and cherish. The fair *bénéficiers* executed several pieces with their usual skill and fascination; and were assisted by Miss Dolby, who sang with much feeling a pretty ballad, by F. B. Jewson, called "Balmy May," and accompanied herself on the pianoforte very effectively; also by Madame Caradori, Mesdames Ley, Loder, and M. B. Hawes; Messrs. Mario, Seguin, Hobbs, Sola, and John Parry—the latter of whom, as usual, drew something broader than a smile into the countenances of the most staid and formal of the company. Messrs. Willy, Regondi, Hatton, Howell, Parish Alvars, and Thalberg, gave each a specimen of his high quality on his respective instrument. Mr. P. Alvars, we believe, played for the last time this season; as we are informed he

left London on Monday last. Signor Negri conducted.

#### SACRED HARMONIC SOCIETY, EXETER HALL.

A selection of anthems was performed on Friday night, by the splendid choir of this society—the soli parts sustained by Misses Birch, Dolby, and Stott; Messrs. Young, Hobbs, H. Phillips, Leffler, Barnby, and Shoubridge. We were most pleased with Purcell's "O give thanks," which contains, among many strange and uncouth things, many more of infinite beauty. Next to this in merit, and certainly superior to it in *unobjectionableness*, were Dr. Greene's two anthems, "I will sing of thy power," and "God is our hope and strength." Among the solos, by much the most interesting was the charming song from Dr. Mendelssohn's "St. Paul"—"But the Lord is mindful," which Miss Dolby sang with the true spirit of an artist—most unaffectedly and feelingly. She was warmly encoored by the room—and, which must have been immeasurably more gratifying to her, highly complimented by the gifted composer himself. Miss Birch was also encoored in "Holy, holy," and Mr. Young was much applauded in the pretty Romance from Méhul's "Joseph." The playing were diversified, and their interest greatly enhanced by the magnificent organ performances of Dr. Mendelssohn; who, in Part I., played a prelude and fugue of Bach, and in Part II., a splendid extemporaneous effusion on Handel's "Harmonious Blacksmiths," exhibiting a perfect mastery of the gigantic instrument, and redolence of all that constitutes a great and gifted musician.

#### M. SALABERT'S CONCERT.

An exceedingly attractive programme was issued for this occasion, exhibiting, in type of appropriate dimensions, the names of all the principal Italian singers, and the titles of all the most favourite *morceaux* of the season—a very tolerable sprinkling of good company assembled, but the result proved an exemplification of that paradoxical line of Shakspeare, "Nothing is, but what is not." Some of the parties announced were not present, much of the music promised was not performed, and the rest was so out of its printed order, or, according to our respectable friend Mrs. Grundy, "so higgledy piggledy," that M. Salabert's young lady friends from the country must have been at a sad loss to define what was the precise nature of the treat they were enjoying. Much displeasure was evinced during the performance, and several parties of the initiated left the *salon*, their disappointment being considerably tinged with disgust.

All this is very injurious to the art and to fair dealing. If concert-givers announce the names of artists without their authority,



such artists owe it to themselves, and to their liberal friends, the public, to refute the dishonest delusion. If, on the contrary, they do authorise such announcements, either gratuitously or for hire, they are bound to fulfil their promise to the letter; and richly merit the utmost reprobation and scorn if they do not. We are sorry for M. Salabert, whose predicament on Monday was no enviable one, and whose chance of success on a future occasion, will be materially injured by the recollection of that disgrace.

#### MR. JOSEPH HAIGH'S CONCERT.

This took place on Monday evening, at the Horns Tavern, Kennington, and was, in all respects, a most agreeable entertainment. An apology was made for Mr. Haigh, on account of a severe cold and sore throat; he, however, acquitted himself throughout the evening (at least so far into it as we were enabled to remain) in a most unexceptionable manner, and was warmly greeted by his friends. Mrs. J. Haigh sang "Ah, Compir," very prettily, in which she was accompanied by Messrs. Moliue, Mohr, Hausmann, and G. F. Harris, as a sort of *petit orchestre*. Miss Dolby gave the two charming songs of Moliue, "Oh! that my woes were distant," and "They stand around and gaze at me," with infinite feeling, and Jewson's "Balmy May," in which she accompanied herself, and was encored. Miss Bassano sang a duet of Schira's, with Signor A. Ferrari, the execution of which was in every way satisfactory. M. Moliue performed his *fantasia* on Austrian airs, and was loudly cheered. Mr. J. B. Chatterton played a *fantasia* on the harp very ingeniously, and Miss Binckes (pupil of Mr. Aspull) a-ditto on the piano, by Thalberg, which she executed with great energy, and was loudly applauded. Mr. John Parry gave one of his unrivalled comicalities with his usual iteration and titillation. Thus ended the first act—and—exeunt we. Miss Betts, Miss Galbreath, Miss Binckes, and Mr. J. Bennett, also sang a variety of favourite pieces, and Herr Mohr was set down for a flute solo. The united exertions of all concerned, doubtless sent every body to their midnight suppers, pleased and contented. Mr. G. F. Harris conducted this concert with his usual tact and talent.

#### MR. WILSON'S ILLUSTRATIONS

On Monday evening, attracted a very numerous audience to the Music Hall in Store Street, who applauded him to the echo, and encored several of his songs. On Monday next, Mr. Wilson will deliver his last lecture for the present season; which will be divided into three parts; the first to be on Scottish music; and the second will consist of a sketch of his dramatic career, introducing such songs as were composed for him, and which proved successful;

concluding with a selection of the most popular of those ballads which he has sung in the course of his illustrations.

#### GERMAN OPERA.

Meyerbeer's "Huguenots" was brought out here on Monday, and despite its imperfect and incapable rendering, proved by far the most successful hit of the season. The German company have done themselves irreparable injury, by the frequent recourse they have had to works of other schools; thereby letting out the secret; that they have not a sufficient number of German Operas, of any merit, to carry them through a very short season—and consequently proving that their migration beyond the precincts of their native towns is both unwise and impolitic—especially too, since, with two or three exceptions, their singers are but of the second-rate order.

The "Huguenots," is essentially a French Opera—a work teeming with that *chaleur* and *esprit* which is totally incomprehensible by the slow phlegmatic process of German intellect—it is a thing entirely at variance with their habits and feelings, and opinions, as a nation; and it is, therefore, not at all surprising that the representation of Monday evening, was in the utmost sense of the word, a translation—by which, as the proverb has it, "all must suffer save a Bishop." In the midst of a violent conflict of opinion between the rhodomontade admirers of French music, who would have us award the very highest attributes to this work; and the smaller clique of no less prejudiced and hyperbolical critics, who denounce it as possessing no musical merit whatever; we venture to assert a very honest opinion—gathered from repeated hearings, and the remarks of numerous intelligent and appreciative auditors; that the "Huguenots" is, beyond comparison, the most complete lyric drama that has ever been put on the stage—in Paris, it is the most perfect of all dramatic spectacles. We may be told that its merits belong to the librettist, or the scene painter, or the stage director, equally with the musician; but we insist that its paramount excellence results from the equable union of all these, and that the highest merit of the composer is, that his music is not individually superior, but a studied and successful part of a symmetrical whole—hence the loose performance of Monday, by destroying that unity, left no fair foundation whereon to build a solid judgment—hence too, the singular ineffectiveness of the music in a concert room, or at the piano-forte; yet it is ingenious, characteristic, well contrasted, and full of effect—its deficiencies seem to be, a paucity and common-placeness of melody, abruptness of contrast, and the want of that continuity of subject, which the examples of the great master geniuses of music have taught us to consider as infrangible law; but its individuality of character, the numerous striking points that keep the imagination continually alive, and the tact with which so many unassimilative particles have been webbed into one gorgeous mass, shew the "Huguenots" to be the conception of no ordinary or unconsiderative mind, and its completion to be the effort of no second-rate artist.

Of the performance, Demoiselle Lutzer proved herself to be incontestably the best female singer that the German company has presented to us. Her voice is excellent, her intonation pure, her execution surprisingly brilliant, and her intelligence and propriety as an actress remarkable; indeed, we are not quite sure that she is not the most perfect vocal artist at present in London. Madame Heinefetter was energetic and high-tragic, as usual, in the part of Valentine. Herr Breiting made a most ridiculous caricature of the chivalric Raoul. Herr Staudigl was not at home in Marcel, though his physical and mental capabilities enabled him to present a very adequate representation of the character. The rest of the principal parts were beneath criticism; the chorus were imperfect and unorganised; the orchestre was incompetent to its task,

the conductor evidently not understanding the music placed before him, and his associates being incapable of doing it justice. The scenery, with one or two exceptions, was utterly defective—the *mise en scene* was that of a strolling village company attempting great things—instance the fall of three persons by the discharge of one musket, and the entry of two musketeers to accomplish the work already done; instance also, the cannonade, massacre, and explosion, which all took place after the curtain fell, &c. &c. &c.

If the German company can offer us nothing better than the mutilated phantoms of works that have been, and still are, considered great elsewhere—if they can but repeat operas imperfectly which we have long naturalized, and revive Italian and French pieces, which are infinitely better done elsewhere. In the name of common sense why do they come here to win a second and a third beggary? In the name of common decency, why are they patronized at all, to the disparagement and ruin of Englishmen, to say the least, not their inferiors?

We should state, that the books of the "Huguenots," especially that from the pen of professor Ehler, who is himself a musician, might well be adopted for imitation by the Italian opera pundits; the translation is clear, and the typography unexceptionable.

#### MADAME SALA'S BENEFIT AT THE ENGLISH OPERA HOUSE.

This performance was well attended on Tuesday evening. It commenced with Mr. Clement White's operetta, which has progressed in public favour at each representation. The songs of "Two Little Streams," (by Miss Crisp); "My Mountain Maid," (Mr. Barker); the serenade, and Mr. White's own ballad, of which we forget the name, are sure of becoming popular favourites. This was followed by a new and pleasant farcical trifle from the pen of Mr. F. Sala, and other comic pieces indigenous to the establishment. Madame Sala herself performed and sang, and was assisted by Miss Galbreath, Mr. Crouch, Messrs. Kiallmark, and Grattan Cooke, and by the talented band of the first regiment of Life Guards, in addition to the usual company. The entertainments went off with undivided approbation.

#### MISS BETT'S CONCERT.

Our notice of this capital performance is unavoidably postponed till next week.

#### MR. HULLAH'S LAST GREAT CHORAL MEETING.

The great press of temporary matter compels us to delay our remarks on this interesting performance, which took place last night, until next week.

#### ROYAL SURREY THEATRE.

Miss Romer, Mrs. Serle, Mr. Harrison, and Mr. Leffler, with Mr. G. Stansbury, as musical pioneer and commissary, commenced a summer campaign on Monday evening. Bellini's "Sonnambula" was selected for their entrée, and was given with an effect extremely creditable to all parties concerned. The house was crowded to overflow, and the applause was tumultuous. The ma-

nagement deserve every possible encouragement for the variety and quality of the entertainments continually provided for them at this prospering establishment.

### Miscellaneous.

**MR. HOLMES.**—This clever pianist, and justly esteemed teacher, gave a performance by his pupils at the mansion of Mrs. Hoare, in Bruton Street, on Wednesday last. The exhibitors on this occasion being, for the most part amateurs, we do not think it delicate to publish their names, though their performance by no means required the veil of secrecy—indeed, some of the youthful players might fairly challenge criticism and competition; and their exertions on this occasion reflected great credit on their master.

**HAMBURGH CONCERT.**—We scarcely ever remember to have seen so large a number of persons of eminent talent and notoriety announced in one programme as that of tomorrow presents. Country cousins, on a week's visit to London, will have an opportunity of hearing all the principal foreign talent, and some of the native, at the small cost of half-a-guinea, three hours precious time, and a little fashionable squeezing and derangement of costume. We, of course, contemplate an unmitigated semi-suffocation, and trust at least to find that the proceeds of the concert will be sufficient to yield every burnt-out Hamburg wife and spinster a new thimble, and every good man a yard or two of linen to bring the said useful tools into operation.

**NORWICH FESTIVAL.**—We are given to understand there is some demur respecting the promised visit of Spohr to this country, in consequence of the refusal of the Grand Duke, in whose service that eminent composer is retained, to grant the necessary leave of absence. The Duke of Cambridge has consented to address the inexorable potentate, and his definite answer is very anxiously looked for by the Norwich committee.

**COVENT GARDEN THEATRE.**—The new management is actively engaged in preparations for the winter campaign, of which music is to form the principal munition. Miss Adelaide Kemble, who starts on Thursday next on a provincial tour of two months, in company with Miss Rainforth, Mr. Balfe, and his pupil Mr. Weiss, will perform at Covent Garden from the opening of the theatre until Christmas, when she will retire from public life. Mrs. Alfred Shaw, who has been very successful in Italy, is engaged, it is said, by the Covent Garden management, as well as Miss Clara Novello; but the latter will not make her appearance until the spring of 1843.

**CAMBRIDGE INSTALLATION.**—A correspondent calls our attention to the ridiculous

way in which the names of the performers are printed in the posting bills. "Madame Caradori Allan and Mr. Walmisley's names may be read a mile off; while, to find out those of Miss Birch, Miss Hawes, Hobbs, Phillips, &c. &c., the aid of a microscope would be required. By this silly and unjust system, persons living in the country are led to consider those whose names are printed in small type—as nobody!"

**THREE PAGANINIS.**—At the last dinner of the Melodists Club, on the 30th inst., M. Thalberg, the piano-forte Pag., Hayward, the English violin Pag., and Hausmann, the violoncello Pag., will be present.

**ROYAL SOCIETY OF MUSICIANS.**—We rejoice to hear that this ancient and excellent institution has had a handsome sum bequeathed to it, by a lady of the name of Hummel, who has resided for many years at Boulogne, in France, but who formerly resided in this country, and taught the piano-forte. Arrangements are in progress to dissolve the New Musical Fund. Annuities will be purchased for the present claimants, equal in amount to what they were entitled to from the fund.

**M. MOLIQUE** left London on Tuesday morning for the continent. His intention of fixing his abode in this country has been altered, for he found that the climate did not agree with his health.

**VAUXHALL GARDENS.**—This old public favourite, like Signor Rubini, is to have another final ultimate last season. The gardens will be re-opened on Monday, under the management of Mr. Bunn, having been, it is said, chartered for a short enterprise by a wealthy negociant of the name of Goldshede.

**PROFESSIONAL CHORAL SOCIETY.**—We rejoice to find that this energetic body have taken the "Stabat Mater" seriously in hand—we refer the reader to the advertisement of the performance, which is to take place on Wednesday, and we trust to find it fully attended.

**MR. BALFE'S SOIRÉE MUSICALE.**—As the announced performance will be the last this season of several eminent favourites, and as it is the first public concert ever given by Mr. Balfe in London, we anticipate a very distinguished re-union of all his numerous fashionable friends and admirers.

**M. DUPREZ, DEMOISELLE LUTZER, HERR STAUDIGL, and MRS. ANDERSON,** performed at Buckingham Palace, on Tuesday evening, by her Majesty's command.

**NATIONAL MUSIC HALL.**—We have just been informed that the Committee have purchased a plot of ground at the top of the Haymarket, and that they have corresponded with Dr. Mendelssohn, requesting him to compose an oratorio for the inauguration of the edifice. We have seen the

reply of the great musician, and we hope we shall be enabled to give our readers, full particulars next week.

PARIS, June 20th.

Dr. Liszt arrived here on Friday, with an Austrian passport, in which the name and description of the person of the bearer is omitted; and a paragraph inserted to the effect that—"the fame of the bearer was a sufficient passport every where!!" It is said, that in presenting this passport at the outer barrier of one of the fortified towns on the French frontier, the commandant politely requested the worthy Doctor to proceed by a circuitous route, as the gate of the fortification was much too narrow to admit the passage of so great a personage!!!

### Advertisements.

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Longman and Co., London; Oliver and Boyd, Edinburgh; and J. and D. Nichol, Montrose.

**ROSSINI'S STABAT MATER**, with the Italian Version, entitled "II CONTE UGOLINO," to be performed on WEDNESDAY EVENING NEXT, June 29, at the Hanover-Square Rooms, as the First Act of a Vocal Concert, to be given by the London Professional Choral Society. Principal Singers:—Miss Birch, Miss Dolby, Messrs. Bennett, Stretton, Reeves, and Haigh, and a Chorus of Sixty Voices. The MUSIC, with the above Version, complete, Price 15s., in Ten Detached Pieces; and the Four Chorus Parts, also singly. Edited by Mr. G. F. Harris. Likewise, arranged as Piano-Forte Solos and Duets, with ad. lib. Accompaniments, by W. H. Calcott.

Published by Cramer and Co., 201, Regent-street; and C. Lonsdale, 26, Old Bond-street.

### ASTONISHING PRODUCTION OF BOTANY.

**HART'S EVERLASTING ROSE**—a Problem to the Learned.—It is an astonishing thing that this Rose will continue for years to demonstrate all the appearances of Vegetable Life, although without a root from whence to derive support; now expanding in the form of a pretty star, then closing up all its numerous fibres into their little cells again, having the appearance of being internally acted on by some imperceptible machinery. It is a pretty ornament, worn in the button hole of the coat. Price 5s. each, or 45s. per dozen. Agent, E. B. Taylor, 3, Coventry-street, Haymarket, Agent for Hart's Portable Copying Machine, 7s. 6d. each, and Hart's Copying Paper, 3s. per half ream.

**MOLIQUE'S NEW SONGS.**—"Oh! that my woes were distant;" and "They stand around and gaze at me" (the song of the Hurdy-gurdy Girl), sung with enthusiastic applause by Miss DOLBY, at the Third Soirée of MM. Molique, Molir, and Hausmann, and at the Concert of Mr. Joseph Haigh.

WESSEL and STAPLETON, Publishers of all the Works, Vocal and Instrumental, of MOLIQUE, 67, Frith-street, Soho-square.





## HER MAJESTY'S THEATRE.

M. DESHAYE'S BENEFIT.

**THIS EVENING, THURSDAY,**  
June 23rd, will be performed (first time this season) Bellini's celebrated Opera, *I PURITANI*. Elvira, Madame Persiani (her first appearance in that character); Giorgio, Signor Lablache; Riccardo, Signor Giorgio Ronconi; and Arturo, Signor Rubini. After which will be presented a New Grand Ballet, in Four Tableaux, by M. Deshayes, entitled *ALMA*; ou, *La Fille Du Feu*. The Music composed expressly by M. Costa. The principal characters by Mademoiselle Cerito, Mademoiselle Louise Fleury, and Mademoiselle Guy Stephan; M. Desplaces, and M. Perrot. The Scenery by Mr. W. Grieve. Doors open at Seven; the Opera commences at Half-past Seven o'Clock.

**GREAT CONCERT ROOM, HER MAJESTY'S THEATRE, in aid and for the benefit of the sufferers at the HAMBURGH CONFLAGRATION.**

Mr. MOSCHELES

Has the honor to announce a Grand Morning Concert of Vocal and Instrumental Music, on Friday, June 24th, 1842, to commence at Two o'Clock precisely, (the room having been liberally granted by the management). The following eminent performers have most generously offered their gratuitous assistance. Madame Persiani, Madame Frezzolini Poggi, Madame Caradori Allan, Mlle. Moltini, Madame Ronconi, Mlle. Gramaglia, Mlle. Pacini, Signora Ernesta Gristi, Madame Stoeckel Heinefetter, Madame Graziani, Miss Maria B. Hawes, and Miss Adelaide Kemble. Signor Rubini has, immediately on his arrival in town, kindly consented to give his valuable services. Signor Mario, Signor Poggi, Signor Guasco, Mr. Vrugt, Signor Giorgio Ronconi, Signor Lablache, Signor R. Costa, Signor F. Lablache, Herr Staudigl and Mr. John Parry. Grand Pianoforte, Madame Dulcken, Dr. Mendelssohn Bartholdy, Mr. Thalberg, Mr. Benedict, and Mr. Moscheles; Violin, Monsieur Molique; Horn, Signor Puzzi. Conductors, Signor Costa, Messrs. Benedict, and Moscheles. Librarian, Mr. Walker.

Boxes, 4, 5, and 6 Guineas each; Stalls, 1 Guinea; Reserved Seats in the Orchestra, 15 Shillings; and Tickets for the Room, 10 Shillings and Sixpence; may be had of the principal Music-sellers, and of Mr. Moscheles, 3, Chester Place, Regent's Park; to whom an early application is respectfully solicited.

**MR. and Madame BALFE** have the honour to announce that their *SOIRÉE MUSICALE* will take place on **WEDNESDAY, June 29**, by special permission, at the residence of the Right Hon. the Earl and Countess of Tankerville, No. 11, Maddox-street, under the immediate patronage of Her Royal Highness the Duchess of Kent. Vocalists:—Miss Adelaide Kemble, Madame Ronconi, Mademoiselle Pacini, and Madame Balfe; Signori Rubini and G. Ronconi, Mr. Weiss, and Mr. Balfe. Pianoforte, M. Thalberg; French Horn, Signor Puzzi. Conductor, Mr. Balfe. Selections will be given from Rossini's *Stabat Mater* and Mr. Balfe's Operas—*Falstaff*, *Artois*, *Rochelle*, &c. Tickets, One Guinea each, to be had of Messrs. Cramer and Co., 201, Regent-street; Charles Ollivier, 41, New Bond-street; and Mr. Balfe, 27, Great Portland-street.

**QUEEN'S CONCERT ROOMS, HANOVER SQUARE.**

**G. F. COOK** has the honour to announce that his Morning Concert will take place on **THURSDAY, June 30th**, under the most distinguished patronage.—To commence at Two o'Clock. Performers:—Miss Birch, Miss Turner, Miss E. Turner, Miss Galbreath, and Mrs. Cooke; Mr. John Parry, Mr. H. Smith, Master Cooke, Master T. Cooke, and Mr. Cooke.—Tickets, 10s. 6d. each; and Family Tickets, to admit Three, One Guinea, to be had at No. 28, Dorset-street, Portman-square, and at the principal Music Shops.

## WILLIS'S ROOMS.

**SIGNOR STANISLAO RONZI** has the honour to announce that his **GRAND MORNING CONCERT** will take place on **TUESDAY, June 28th, 1842**, to commence at half-past One o'clock precisely. Vocal Performers: Miss Adelaide Kemble, Madame Balfe, Mademoiselle Pacini, Madame Campagnoli, and Madame Graziani; Mr. Balfe, Signor Campagnoli, Mr. Weiss, and Signor Ronzi. Instrumental Performers: Piano, M. Thalberg and M. Sowinski; Violin, Signor C. Emiliani; Clarinet, Signor Liverani; Harp, Signor Graziani; Conductor, Signor Schira. Tickets, Half-a-Guinea, Stalls, One Guinea each, may be obtained of Messrs. Cramer and Co., 201, Regent-street; Chappell, Mills, Lavenue, and Charles Ollivier, New Bond-street; C. Lonsdale, Old Bond-street; and of Signor Ronzi, 184, Regent-street.

## SCOTTISH MUSIC.

On Monday Evening, June 27, at Eight o'Clock,

## MR. WILSON

Will give his Last Entertainment this Season in the

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The Entertainment will be divided into Three Parts. Part I. Highland Melody and Song. Part II. Songs and Ballads, composed expressly for Mr. Wilson. Part III. A Selection of Favourite Songs from previous Entertainments.

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**PHILHARMONIC SOCIETY,**

Established in the year 1813.—The Public is respectfully informed that the Eighth and Last Concert for the present Season will take place at the Hanover Square Rooms, on Monday, the 27th June.—To commence at Eight o'Clock precisely. Terms of Subscription to the Eight Concerts, Four Guineas; and for the accommodation of those Subscribers who may have friends to introduce, Single Tickets for any one of the Concerts, One Guinea each, or Double Tickets, admitting two Persons, £1 10s. each.

**THE LONDON PROFESSIONAL**

**CHORAL SOCIETY** beg to announce they will give a **VOCAL CONCERT** on **WEDNESDAY EVENING, June 29, 1842**, at the **HANOVER-SQUARE ROOMS**. The First Part will consist of (for the first time performed entire in this country) Rossini's celebrated *STABAT MATER*, with the Italian Version, imitated and adapted by M. Maggioni from Dante's Canto, II Conte Ugolino; the Music from the genuine Paris Edition. The Second Part will consist of Madrigals, Choruses, &c. by Sir H. R. Bishop, Professor Walmisley, Bennett, Beethoven, &c. Principal Performers:—Miss Birch, Miss Dolby, Mr. J. Bennett, Mr. J. Reeves, Mr. Joseph Haigh, Mr. Stretton, and a Chorus of Sixty Voices. Conductor, Mr. G. F. Harris (Director of the Society); Organ, Mr. Brownsmith; Trumpet, Mr. Harper; Drums, Mr. Chipp. The Concert will commence at Eight o'clock. Tickets, 5s. each; Family Tickets, to admit Four, 16s.; Reserved Seats, 10s. 6d., to be had at the principal Music Shops.

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## NEW SONGS.

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"Oh never breathe a lost one's name" J. H. Tully.  
"The Old Man's Tale" ..... G. F. Taylor.  
"The Gipsy Child" ..... E. J. Loder.  
"Oh sing again" ..... G. F. Taylor.  
"The Ivy-tree" ..... J. W. Thirlwall.  
"My poor Rosette" ..... E. J. Loder.  
"Come, come with me" ..... Clement White.  
"Nae star was glintin out aboon" N. J. Spörle.  
"Come wander forth" ..... J. Chumbley.  
"I love thee, dear England" .... Clement White.  
"The merry mountain strain" .. H. Lea.  
"Sweetly blooms the opening rose" H. Lea.

Just published, "*THE RHINEFARTER*," a Song by Clement White; the words by J. Brougham, Esq., embellished with a first-rate drawing by Pasmore, the subject one of the most picturesque views on the Rhine.

## THE COMPLEXION AND SKIN.

**ROWLAND'S KALYDOR,**

An Eastern Botanical Discovery of surprising efficacy for rendering the SKIN SOFT AND FAIR, as well as in bestowing a delicate roseate hue to the COMPLEXION. Composed for the most part of Oriental balsamic exotics, to the utter exclusion of all mineral admixture; it is distinguished medicinally for its extreme *bland purifying and soothing action* upon the skin, and by acting upon the pores and minute secretory vessels, *expels all impurities* from the surface, *allays every tendency to inflammation*, and by this means alone, effectually dissipates all *redness, tan, pimples, freckles, sunburn*, and other unsightly cutaneous visitations, so inimical to *FEMALE BEAUTY*. Its constant application will change the most *Billous Complexion* into one of *radiant whiteness*; while to the NECK, HAND, and ARM it bestows a *delicacy and fairness* unrivalled.

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are engraved on the Government Stamp, which is pasted on the cork; also printed in red on the Wrapper, in which each bottle is enclosed.

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